



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# THE DECORATOR AND FURNISHER

VOL. X.—No. 1.

NEW YORK, APRIL, 1887.

Per Annum, Four Dollars.  
Single Copies, 35 Cents.

Copyright, 1887, by The Decorator and Furnisher Company.  
ALL RIGHTS RESERVED.

Entered at New York Post Office as Second Class Mail Matter.

## THE DECORATOR AND FURNISHER.

PUBLISHED MONTHLY BY

THE DECORATOR AND FURNISHER CO.

JAMES A. ROBINSON, President and Treasurer.  
A. CURTIS BOND - - - Editor.

Branch Office: 415 Washington St., Boston, Mass.  
EDWARD DEWSON, Manager.

Address all communications to

THE DECORATOR AND FURNISHER CO.,  
30 & 32 East Fourteenth St., New York City.

Subscription, \$4 per year, in advance.

(PATENT BINDER, 50 CENTS EXTRA).

Single Copies - - - 35 Cents.

A FEW words of reply seem necessary to a circular just received from Mr. J. Ball. It is false in every particular, from beginning to end, his statement about the protested check being sufficient to condemn the whole.

THAT CHECK WAS REFUSED BY THE BANK BECAUSE THE SIGNATURE OF OUR TREASURER HAD BEEN ACCIDENTALLY OMITTED.

*The letters as quoted were never written.*

As claimed in our exposé of him Mr. Ball owes us \$477.75 overdrawn commissions, and we have his acknowledgement of the correctness of the account.

IF we turn to account our knowledge of styles, if we aim at the loftiest ways of combining the diverse elements of our architecture and decoration and endeavor to bring every elevating and beautifying influence to bear upon it, we shall be doing no more than was done by the most artistic of the ancient and medieval nations. We shall be doing with Greek and Roman architecture what the Greeks did with that of the Egyptians and Assyrians, or as the early Byzantine architects and artists did with Roman architecture in their conversion of it to the service of the new religion.

WERE our Americo-classic buildings fully Americanized and embellished from sources of inspiration at home, properly adapted to modern requirements and divested of all obsolete device and detail, and, above all, composed according to those invariable principles which are common to all styles and to all branches of art, we should hear but little complaint of the want of a new and national style. The opinion is highly probable and worthy of our earnest attention that philosophy was the mother of practical art in Greece, and originally bestowed on it those esthetic principles which led to such beautiful and sublime results.

WITH the knowledge and the possession of elements essential to success, with the sources to draw upon and the numberless examples to stand as lessons, there is no reason why the architects and decorators of this age should not outstrip both Greek and Medievalist. That they do not and give no promise of it indicates a lack of something other than ability and a shortcoming in some particular, that attention and consideration might discover and supply. However styles may pass away

there should, in the long run, be a progression in architecture, it is the one industry of the world that appears to be at a standstill, and the dissolution of old styles, instead of bringing about the formation of new ones, marks a general decline in all countries. There should be no necessity for a style to die out; one might be so flexibly constituted, so modelled on the demands of a progressive state of society, that instead of coming into opposition with and being cast aside by the main stream of progress, it may allow every scope for man's intellectual energies, and be receptive of all possible elements of change for any period of time. There is no more necessity for a style to die out every century or two than for the human race itself to die out, no reason why it should not involve in its constitution a power to endure with the globe itself and survive amid all the changing institutions of the world.

NEW YORK has for many years been on the *qui vive* in regard to the Stewart pictures, it having been well known that Mr. Stewart was (in that direction) a liberal buyer, yet comparatively few had ever seen the collection until its recent exhibition at the splendid galleries of the American Art Association. It has been the occasion of much disappointment, for while there were many pictures of high grade there were very many that were uninteresting, and the recent sale shows that many of the canvasses were bought at prices far above the present estimate of their value by the better-educated purchasers of to-day, showing a rapid growth in knowledge and taste for art in the last few years.

Church's "Niagara," which cost \$15,000, brought \$7,050.00; Daniel Huntington's "Lady Washington's Reception," which cost \$20,000, brought only \$3,800; Meissonier's "Charity," which went for \$10,050, having cost \$24,000; "The Bride," costing \$5,000, sold for \$725; the celebrated "Chariot Race" of Gérôme, that cost Mr. Stewart \$33,000, was bid in for \$7,100; Gérôme's "Gladiators" brought \$11,000; Fortuny's "Serpent Charmer," \$15,000; Erskine Nicol's "Disputed Boundary," one of the best pictures in the collection, became the property of Mr. Thomas B. Clarke at \$15,250. Meissonier's "1807," by far the largest canvass he ever painted, sold for \$66,000, and "The Horse Fair" of Rosa Bonheur, the greatest attraction of the collection, was sold to S. P. Avery for \$53,000.

"The Horse Fair," probably the most widely known picture that has ever been sold in New York, was presented by Mr. Cornelius Vanderbilt, its purchaser, to the Metropolitan Museum of Art, a gift of the greatest value and a most marked act of generosity on the part of the donor. With this example before him Judge Hilton may think it wise to make a like disposition of the "1807" of Meissonier, which he bought in.

JAMES LICK, the California millionaire and philanthropist, left \$100,000 by his will to be expended in erecting a monument in the City of San Francisco symbolic of the history of the State. The trustees are perfecting arrangements to call upon American sculptors for competitive designs. It is hoped that all the stone, the labor and the design may be found within the boundaries of the State itself; yet, if this is impossible, it will be gratifying to know that the country at large can supply all that is required and we shall have no necessity of calling upon Europe for aid. This, in connection with its recent *second* and unprecedented snow storm, brings California to the front as a State of rapid improvement. Mr. C. M. Plum, one of the trustees of the Lick trust, called at the office of THE DECORATOR AND FURNISHER recently with photographs of the great storm, in which tropical trees were seen growing out of the huge drifts of snow.